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CATALOGUE
OF THE
INTERESTING AND VALUABLE COLLECTION
OF
OIL PAINTINGS, WATER-COLORS AND ENGRAVINGS

FORMED BY THE LATE

John A. Falconer

(BROOKLYN, N. Y.)

CONSISTING OF

Oil Paintings by Harpignies, Thomas Cole, J. F. Kensett, J. F. Cropsey,
G. H. Boughton, S. J. Guy, J. T. Peele, and other noted
Artists; Fine Engravings in Mezzotint, Line, etc.

Water-Colors by Vibert, Samuel Prout, etc., and including the
Falconer Paintings of Historic Sites in New York,
Philadelphia and Boston



FOR SALE AT AUCTION

THURSDAY AND FRIDAY, APRIL 28 AND 29
1904

BY

The Anderson Auction Company

5 WEST 29TH STREET, NEW YORK

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Douglas Taylor & Co.
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- 2—Books are sold per volume, other articles per piece, unless otherwise stated in Catalogue, and bids must be made accordingly.
- 3—Books are presumed to be perfect, unless otherwise stated. To purchasers who have had opportunity for examination, they are sold as they are. On mail orders, an intelligent discretion will be used as to purchase. Imperfect books (not so described) may be returned within three days.
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- 5—**Terms Cash.** Bills to be paid before delivery of goods.

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Bids will be faithfully executed by the Anderson Auction Co., without charge.

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Order of Sale.

Thursday Evening, April 28th, beginning at 7.30 o'clock,
(Lots 1 to 376 inclusive, Engravings, etc.)

Friday Evening, April 29th, beginning at 7.30 o'clock,
(Lots 377 to 669 inclusive, Oil Paintings and Water-Colors.)

This Sale
will be conducted by
Mr. George D. Morse

Engravings, Etchings, Etc.



- 1 **A**DAM (VICTOR), CHARLET, ETC. Motifs Algériens; Les Extrêmes se touchent; Military subjects, and others. Lithographs. Folio. (17 pieces, some in poor condition, as a lot.)
- 2 **ADAMS (JOHN)**. Bust. Engraved by B. Tanner. 4to. Scarce original impression.
- 3 **ALLEN (D.)** *The Scottish Hogarth*. A Scottish Highland Marriage. Stipple engraving by R. Scott, after Allen. Partly colored. Edinburgh, 1815. Framed and glazed. 23½ in. x 20½ in.
- 4 **AMERICAN ANNUALS**. Etchings, mezzotints, line engravings, etc., from various Annuals, mostly American. (About 100 pieces, as a lot.)
- 5 **AMERICAN ETCHERS**. Proof etchings by F. S. Church, Wm. Hart, J. C. Nicoll, R. Swain Gifford, and others. Mostly views. 4to. (16 pieces.)
- 6 **AMERICAN PAINTERS**. Original photographs of G. H. Boughton, T. and E. Moran, Paul Weber, and others, some with autographs. 4to. Mostly mounted in mats. (9 pieces.)
* This and the following lots of photographs of American Painters form a valuable and scarce collection.
- 7 ——— Another similar lot, including Thomas Sully, T. Buchanan Read, P. F. Roethermel, and others. (9 pieces.)
- 8 ——— Another similar lot, including Rembrandt Peale, Henry L. Stephens, J. B. Ord, and others. (13 pieces.)
- 9 ——— Original carte-de-visite photographs of James Hart, Thomas Moran, C. P. Cranch, Launt Thompson, and others. (20 pieces.)
- 10 ——— Another lot, including J. D. Smillie, W. H. Beard, F. O. C. Darley, S. R. Gifford, J. F. Cropsey, and others. (20 pieces.)
- 11 ——— Another lot, including F. B. Carpenter, J. McEntee, J. F. Kensett, P. P. Duggan, G. H. Boughton and Mrs. Boughton, and others. (20 pieces.)

* Several with autographs.

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- 12 **AMERICAN PAINTERS.** Another lot, including W. S. Mount, D. Huntington, Eastman Johnson, S. V. Hunt, Thomas Nash, J. T. Peele, and others. (25 pieces.)
- 13 — An Album containing 30 carte-de-visite photographs, mostly with the autographs, also of famous American Painters. The collection includes S. Cheney, D. Huntington, S. J. Guy, G. A. Baker, W. Hart, A. B. Durand, J. G. Brown, S. F. B. Morse, R. W. Weir, J. F. Cropsey, W. H. Beard, F. O. C. Darley, S. R. Gifford, etc. Square 12mo, embossed leather.
- 14 — An Album of carefully selected drawings in water-colors, pen-and-ink and pencil by noted American Painters and forming an interesting volume representative of American Art. The artists include Thomas Moran, Wm. Hart, J. H. Hill, J. F. Cropsey, Christopher Pearce Cranch, Alfred Jones, S. R. Gifford, Edwin White, T. H. Matteson, J. T. Peele, Charles Lanman, and others. The drawings are mostly small, but are excellently executed, and number 61, including a few that are not by American artists. In a small 4to volume, bound in full morocco, with watered-silk end papers.
- 15 **AMERICAN PORTRAITS.** Col. Richard M. Johnston, of Kentucky. (Killed Tecumseh.) Engraved by C. Harrison. 8vo. Proof.
- 16 — John Howard Payne, by G. R. Hall, india proof; J. F. Kensett, by F. Halpin, proof before all letters, signed; A. B. Durand, proof before all letters. Folio. (3 pieces.)
- 17 — Michael Paff, the Earliest Picture Dealer in New York City, etching by J. M. Falconer; Rufus W. Griswold, by C. Burt, india proof, signed; C. W. Frederickson, by the same, private plate, india proof; C. S. Bradley. Large 4to. (4 pieces.)
- 18 — Henry Rutgers, by Samuel Maverick; Commodore Perry, by Pekenino; Commodore David Porter, by Edwin; Daniel D. Tompkins, by W. R. Jones; Rev. Samuel Seabury, by Gimbrede; and others. Early and original impressions. 8vo. (9 pieces.)
- 19 — Washington, by Lewis Delnoce, india proof before all letters, signed, 16mo; Washington, after Peale, proof before all letters, 12mo; C. Brockden Brown, by Forrest; Philip Schuyler, by Kelly; and others. (14 pieces.)
- 20 — Rev. Francis Asbury, by B. Tanner (late impression); Elias Boudinot, by Paradise, on india paper; L. Gaylord Clark, by Cheney; and others. Various sizes. (34 pieces, as a lot.)

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- 21 **AMERICAN SCENERY.** Niagara Falls, by S. V. Hunt; Sioux Village, after A. Bierstadt; Sugar Bush, Ottawa; and others. 4to. Proofs on india paper. (6 pieces.)
- 22 ——— The Ruins at Fort Hale; Early Morning, Mt. Desert; and others. Line engravings by W. Wellstood. 4to. India proofs. (5 pieces.)
- 23 ——— Adirondack Mountains, by A. B. Durand; Hoosatic Valley, after J. Halpin; Schroon Lake, after Thos. Cole; and others. 4to. Fine impressions. (12 pieces.)
- 24 ——— Near Berthier, on the St. Lawrence, by Peter Maverick; Early View of Quebec, stipple, printed in brown; 10 views of the neighborhood of Bridgehampton and Sag Harbor, L. I., by W. H. Roberts; Mt. Vernon, lithograph, by P. Haas; Niagara Falls, 1831; and other American Views. Various sizes. (50 pieces, as a lot.)
- 25 ——— Etchings by J. M. Falconer. Various states of the plates, duplicates, etc. (About 100 pieces, as a lot.)
- 26 **ARTISTS.** Original etched portrait by Hubert Herkomer (ticket of invitation to G. H. Boughton); Portraits of Jacques Callot, by Ferdinand, beautiful impression; Murillo, by Scriven; Benjamin West, by Edwin; Nollekens, by Holl; and others. Various sizes. (20 pieces.)
- 27 **AUTOGRAPHS.** A. L's. S., by Daniel Huntington, Seymour J. Guy (11), J. Alden Weir, J. F. Cropsey, Alex. Vattermare (signature), Jared Sparks, Sam. F. B. Morse, J. G. Chapman (signature), and P. T. Barnum, also certificate of the N. A. of Design, signed by D. Huntington. (20 pieces.)
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* One of the masterpieces of Durand and of American engraving. Brilliant impression of the original plate as printed by A. King, the first printer of it.
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- 94 **DURAND (A. B.)** "William Cullen Bryant." 4to, on folio paper. India proof of the second state of the plate, with the Century Co.'s stamp. Brilliant impression.
* The last plate engraved by Durand. He painted the portrait, Charles Burt, Alfred Jones, and Stephen A. Schoff, etched the plate and Durand gave the finishing touches. With pencil autograph of Durand.
- 95 ——— The Engraved Business Card of Durand & Co., 26 Wall St., N. Y. Printed on glazed card. 6¾ in. x 8 in.
- 96 ——— Portrait of A. B. Durand in Early Life, engraved by M. Pekinino, after Waldo and Jewett. 4to. Brilliant open letter proof. 1820.
- 97 ——— "The Capture of Major André." Painted by Durand, engraved by Jones, Smillie, and Hinshelwood. Large folio. Fine impression, with wide margin. New York, 1846.
- 98 ——— Two Soldiers, after Salvator Rosa. Engraved by John Durand (brother to A. B. Durand), at the age of 22, his first attempt. Lettering by S. P. Avery. 4to. New York, 1841.
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- 110 ——— The Attack and The Defeat, by Fox and Finden, after W. Hunt; The Widow, by Bell, after Allan. Open letter proof. Line engravings. Folio. Fine impressions, with full margins. (3 pieces.)
- 111 ——— Fishing Boats off Calais, by Davidson, after Turner, mezzotint (cut close); Sunset at Sea after a Storm, by Miller, after Danby, line engraving, Lond. 1849; The Fall of Napoleon, by Zobel, after Wallis, mezzotint, Lond. 1837. Folio. Fine impressions. (3 pieces.)
- 112 ——— Baalbec, by J. Pye, after Roberts, 1849; The Ruins of Carthage, by Willmore, after Linton, Lond. 1838; The Battle of Trafalgar, by Miller, after Stanfield, 1845. Line engravings. Folio. Fine impressions, with full margins. (3 pieces.)
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- 116 ——— Trent in the Tyrol, by Allen, after Callcott, 1840; The Death of the Red Deer, by Lightfoot, after Wilkie, 1843; Preparing Moses for the Fair, by Stocks, after Maclise, 1845. Line engravings. Folio. Fine impressions, with full margins. (3 pieces.)
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- 122 ——— Neapolitan Peasants, by Sangster, after Uwins, india proof; Scene from the Taming of the Shrew, by Rolls, after Leslie, 1838 (slightly soiled); The Lovers' Quarrel, by Heath, after Newton, open letter proof, 1831. Line engravings. Folio. Fine impressions, full margins. (3 pieces.)

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- 123 **ENGLISH SCHOOL.** The Prayer of Innocence, by Sangster, after Uwins, Lond. 1838; The Saints' Day, by Chevalier, after Knight; The Blind Fiddler, after Wilkie (torn). Large folio. All line engravings. (3 pieces.)
- 124 ——— Scene from the Taming of the Shrew, by Rolls, after Leslie, 1838; Scene from the Beggar's Opera, by Finden, after Newton, 1838; Greek Fugitives, by Goodyear, after Eastlake, 1838. Folio. Fine impressions, full margins. (3 pieces.)
- 125 ——— A Gipsy Party, by Scott, after Jones, mezzotint, Lond.; The Consequence of Driving Things Off, by Rolls, after Chalon, line, 1835; The Wooden Walls of Old England, by Rolls, after Buss, line, 1836. Folio. Fine impressions. (3 pieces.)
- 126 ——— The Dutch Girl, by Doo, after Newton, 1831; The Deserted, by Sangster, after Newton, 1836; Landscape, by J. Roberts, after Wilson. Line engravings. Folio. Fine impressions, with full margins. (3 pieces.)
- 127 ——— Landscape, after Richard Wilson; Cattle, after Sidney Cooper; and two others. Folio. (4 pieces.)
- 128 ——— The Blue Stocking, by Rolls, after Buss, open letter proof, 1840; Scene from The Merchant of Venice, by Doo, after Newton, 1833 (bottom margin stained); The Peep o' Day Boy's Cabin, by Sharpe, after Wilkie, india paper; Reading the News, by Taylor, after Wilkie, india paper. Line engravings. Folio. Fine impressions. (4 pieces.)
- 129 ——— The Gentle Shepherd, by Stewart, after Wilkie, open letter proof, 1828; The Blunt Razor, by Meyer, after Bristol, open letter proof, 1829; Tartar Banditti Dividing Spoil, by Stewart, after Allan, open letter proof, 1810; Indulging, by Watt, after Kidd, 1837. Line engravings. Folio. Fine impressions, with full margins. (4 pieces.)
- 130 ——— Greek Fugitives, by Goodyear, after Eastlake, 1838 (slightly soiled); Lear and Cordelia, by Hatfield, after Newton, 1840; The Clubbist, by Raddon, after Wilkie, 1832; The Smuggler's Intrusion, by Bacon, after Wilkie, india proof; Sheep Washing, by Finden, after Wilkie, india proof. Line engravings. Folio. Fine impressions, full margins. (5 pieces.)

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- 131 **ENGLISH SCHOOL.** The Timely Rescue, by Scott, after Stothard, mezzotint, 1832; The Empty Wallet, by Giller, after Inskipp, mezzotint, 1831; The Spanish Mother, by Raimbach, after Wilkie, line, 1836; The Parish Beadle, by Raimbach, after Wilkie, line, Lond. 1834; The Blind Fiddler, by Vizetelly, after Wilkie, wood engraving, Lond. 1844. Folio. (5 pieces.)
- 132 ——— Scene from the "Twelfth Night," by Fittler, after Hamilton; Scene from "Measure for Measure," by Wilson, after Smirke; The Young Recruit, by Duncan, after Thom, open letter proof, 1825; The Dancing Dolls, by Burnet, 1822; Gulliver in Brobdignag, by Mollison, after Redgrave, open letter proof, Lond. Line engravings. Fine impressions, with full margins. (5 pieces.)
- 133 ——— Studies—Gipsies, Fishermen, Hastings, a Highland Reel, Welsh Peasants, Welsh Harper, etc. Fine studies from life, lithographed by G. B. Campion. Folio. (Foxed.) (12 pieces, as a lot.)
- 134 ——— Various line engravings, after Landseer, Frith, Wilkie, Lawrence, and others. 4to and smaller. (14 pieces, as a lot.)
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- 136 ——— Robinetta, after Reynolds, by Stocks; Two scenes from the "Midsummer Night's Dream," after Fuseli; Three pretty stipple engravings of Cupids, by W. M. Craig; and others, miscellaneous. Various sizes. (25 pieces, as a lot.)
- 137 **ENGLISH VIEWS.** Miscellaneous Engraved Views. Various sizes. (25 pieces, as a lot.)
- 138 **ETCHINGS.** The Cut Finger, painter etching by S. J. Guy, signed proof; Edinburgh Scene, after P. P. Ryder, by J. M. Falconer. Folios, in frames. (2 pieces.)
- 139 ——— "On the English Coast," proof; Ricketty Bridge, Catskill Creek, proof; and two other etchings by J. M. Falconer. Folio and smaller. Framed. (4 pieces.)
- 140 ——— Scheveningen, Holland, after G. H. Boughton; Various views by Appian, Litoux, and others. Folio. (10 pieces.)
- 141 ——— Romeo et Juliette, par Lefort; Les Délaissées, par Geoffroy; Entré à Breslau, par Duvivier; and others. 8vo. (17 pieces.)

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- 142 **ETCHINGS.** Girl with a Muff, after Reynolds, by La Guillermie; The Wayfarer, by Legros; An Episcopal Visit, by L'Hermitte; Return of the Flock, by Amand Durand; and others. 4to. (17 pieces.)
- 143 — Three Landscapes, by Weirotter, fine original impressions; Study of a Horse, etched by Paul De Laer; and others. Various sizes. (19 pieces.)
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- 145 **FALCONER (J. M.)** "At Ringwood, N. J.," clever etching. Signed proof. In neat frame, 17¾ in. x 13¾ in.
- 146 — In the Birthplace of the Author of "Home, Sweet Home"; Kitchen, Fort Hamilton; Kitchen, Gravesend. Three etchings. In neat oblong frame, 29½ in. x 13½ in.
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- 151 — La Halte, after Meissonier; The Blue Boy, after Gainsborough. 4to. (2 pieces.)
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- 154 **FOREIGN PAINTERS.** Another lot, including Diaz, Jules Breton, Bonnat, Fortuné, Chaplin, Cabanel, Corot, Troyon, Meissonier, Tissot, and others. Scarce lot. (30 pieces.)
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- 164 ——— Full length, seated, facing to front, spectacles in left hand, compasses in right. Mezzotint by H. S. Sadd, after T. H. Matteson. Large folio. Wide margin. New York, 1847.
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- 255 ——— Another lot. (40 pieces.)
- 256 ——— Views: English, French, and American. Large 4to. Mounted. (50 pieces.)
- 257 ——— Miscellaneous Photographs, cabinet size; reproductions of painted plaques of Shakespeare's birthplace, portrait of Washington, cabinet photos of Longfellow, Lehmann's portraits of Barry Cornwall and Theodore Martin, and various others, mostly duplicates. (45 pieces, as a lot.)
- 258 ——— Photographs of paintings by G. H. Boughton (with his autograph), and by other noted painters. Mounted. 4to. (55 pieces.)
- 259 ——— Cartes-de-Visite of paintings by the old masters, views, costumes, portraits, etc. (About 140, as a lot.)
- 260 ——— Views of places, copies of paintings, etc. About 100 pieces, unmounted. (As a lot.)
- 261 **PICART (B.)** Culs-de-lampe, headpieces, and decorative designs with centre figures and ornamental borders. Pretty and neat designs. Small 4to. (21 pieces.)
- 262 **PORTRAITS.** Photographs direct from the original paintings in the University of Oxford, famous English private collections, etc., of famous characters: Peter Martyr, Carew and Killigrew, Prince Rupert, Sir Henry Vane, Oliver Cromwell, Holbein, Milton, Chaucer, Anne Boleyn, Suckling, Vandyck, Charles I., etc., etc.; the original paintings by Holbein, Vandyck, and other masters. Small 4to. Mounted. (66 pieces.)
- 263 **POUSSIN (GASPAR AND NICOLAS).** Seventeen of the scenes in the Life of the Virgin, by Mochetti, after Nicolas Poussin; allegorical painting after the same, by Castellus; three landscapes after Gaspar Poussin, by Mason and Vivares. 4to. (21 pieces.)
- 264 ——— "Jonah," engraved by Vivares. Large folio.

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- 265 **PROUT (SAMUEL).** *Famous English Landscape Painter.* "The City of Venice," engraved by Henry Le Keux (Engraver, noted for his architectural drawings). Folio, full margin. Fine impression. London, 1834.
* A fine view, taken from the Grand Canal opposite St. Mark's Plaza, and showing the Ducal Palace, the Campanile, the Bridge of Sighs, etc.
- 266 ——— "East Porch of Chartres Cathedral," engraved in mezzotint by J. Egan. Large folio. Fine impression of a carefully executed architectural study. London, 1836.
- 267 ——— European Views, engraved after Prout. Antwerp, Ghent, Nuremberg, Dresden, etc. 8vo, views on folio sheets. India proofs. (13 pieces.)
- 268 **RARE ETCHINGS.** The Savant, by Van Vliet; and other etchings by Ostade, Hollar, Denon, etc. Various sizes. (12 pieces.)
- 269 **REMBRANDT.** Portrait of Nicholas Berghem, the Painter, engraved in mezzotint by Chas. Turner. Fine open letter proof. Folio.
- 270 ——— Christ Healing the Sick. (The 100 Gulder Piece.) Fine etching, printed in brown, and signed T. W., 1758. 4to.
- 271 ——— "Rembrandt's Marriage." Mezzotint by S. W. Reynolds, after Rembrandt. Folio. Fine open letter proof, with margin. London, 1811.
- 272 ——— The Shipbuilder and his Wife, mezzotint by J. P. Quilley, fine impression (margin foxed); The Gold Weigher, etching; Christ in the Storm, engraved by Fittler; The Salutation, engraved by John Burnet. 4to. (4 pieces.)
- 273 ——— Woman sitting before a stove; Head of a man with fur turban; Man drawing at a window; The Crucifixion, and head of an old woman; and Abraham Fransch. Early impressions. (6 pieces.)
- 274 ——— Beggars; etc. Modern impressions, on 4to paper. (10 pieces.)
- 275 **RIDINGER (J. E.)** *Noted German Engraver of Wild Animals.* A series of 34 fine engravings of deer, wild boar, chamois, bears, badgers, and other wild animals. Brilliant original impressions. Folio. (34 pieces.)
- 276 **RUBENS.** Death of Hippolytus, by Anker Smith, india proof; The Woman taken in Adultery, by W. Bromley; Coronation of Mary de Medicis, fine folio line engraving. (3 pieces.)

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- 277 **S** T. MEMIN PORTRAITS. Two St. Memin portraits, original impressions. (One bears the inscription for Mrs. Cornelia Lawrence, and is possibly a portrait of Cornelius Lawrence, but is damaged by pin holes and soiled; the other in good condition.) (2 pieces.)
- 278 **SANDBY (PAUL)**. *Noted English Painter and Engraver*. Ruins of Constantine's Arch at Fano. Aquatint by P. Sandby. Folio, fine impression, printed in brown. London, 1778.
- 279 ——— Rinaldo at the Enchanted River; Incantation scene; and two others. (Illustrating Tasso.) Painted by J. Collins, engraved by Sandby and E. Rooker. Folio. (4 pieces.)
- 280 **SCHEFFER (ARY)**. "Dante seeing Paolo and Francesca in Purgatory." Engraved by Calamatta. Brilliant proof before letters, with both the engraver's and publisher's stamp. Folio, wide margin. Paris, 1843.
- 281 ——— "Faust seeing Marguerite leaving Church." Engraved by Adolphe Caron. Folio, fine proof before letters, on india paper, with stamp, wide margin.
- 282 ——— Mignon, and another subject. Engraved by Aristide Louis. Folio, proofs on india paper. (2 pieces.)
- 283 **SCHOFF (STEPHEN A.)** *Early American Engraver*. "Caius Marius on the Ruins of Carthage," after Vanderlyn. Folio, original open letter proof, with wide margin. New York, 1842.
- 284 **SCOTLAND**. West Bow, Edinburgh, with soldiers in armor, marching; Moray House, Canongate, with armed conflict, after Nash; Roslin Castle, after Harding; Edinburgh Castle, after Leitch; and others. Fine folio lithographs. (6 pieces.)
- 285 **SCRAP BOOK**. Containing about 150 engravings, etchings, mezzotints, etc., after noted artists, in all subjects. Mostly 12mo size. Small 4to, half roan.
- 286 ——— Containing over 200 octavo and smaller engravings after famous paintings, some old etchings, and a few mezzotints and original drawings. Small 4to, half roan.
- 287 **SHARP (WILLIAM)**. *Noted English Engraver*. "The Sortie made by the Garrison of Gibraltar, Dec., 1781," after John Trumbull. Large folio, with large untrimmed margin. London, 1799

* A brilliant early impression of this famous painting, in a fine state. It is perhaps not generally known that the dying Spanish officer in the foreground is a portrait of Sir Thomas Lawrence, he sitting to Trumbull for that purpose.

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- 288 **SHARP (WILLIAM).** "Interview of Charles I. with his Children." Engraved after S. Woodford. Fine engraving, with full-length figures of Charles I., Cromwell, Henrietta Maria, etc. Large folio. London, 1821.
- 289 ——— "King Charles II. landing on the Beach at Dover." Engraved by Sharp and Woollett, after Benjamin West. Folio.
- 290 **SKIRMISH IN A RAVINE** between French Cavalry and English Infantry. [Napoleonic period.] Engraved by W. R. Smith after Sir Robert Ker Porter. Graphic scene. Folio. India proof before letters with wide margin.
- 291 **SMITH (J. R.)** *Noted English Mezzotint Engraver.* Portrait of Sir John Smith, after Opie. 4to. Brilliant original impression.
- 292 **STANFIELD (CLARKSON).** "The Castle of Ischia." Engraved by E. Goodall. Large folio, proof on india paper, with title inscription. Wide margin.
* A fine characteristic marine view by this great painter.
- 293 ——— "WRECKERS OFF FORT ROUGE, CALAIS IN THE DISTANCE." ENGRAVED BY J. P. QUILLEY. LARGE FOLIO, WIDE MARGIN.
* BRILLIANTLY PRINTED IN COLORS. ORIGINAL IMPRESSION. RARE IN THIS STATE.
- 294 **STEREOSCOPE,** with about 200 views, including some transparencies. (As a lot.)
- 295 **STOTHARD (THOMAS).** "John Gilpin." Engraved by W. H. Worthington. Oblong 4to. Fine original open letter proof on india paper. Lond.: *Pickering*, 1825.
- 296 **STRANGE (SIR ROBERT).** *Noted English Engraver.* "The Apotheosis of the Princes Alfred and Octavius" (children of George III.), after West. Folio. Original impression with large margin. 1786.
- 297 ——— "Danæ," after Titian. Folio. Original impression, wide margin.
- 298 **STUART (GILBERT).** Copper-plate etched by J. M. Falconer. Facsimile of Gilbert Stuart's pen-and-ink portrait of himself.
- 299 **TENIERS AND OSTADE.** Le Jeu de Cochet, by Moitte, early engraving; Tric-Trac, by W. Raddon; Depart pour and Arrivé au Sabat, by Aliamet; Boors Drinking, after Ostade, by J. B. Michel, and three others after the same. Folio and 4to. (8 pieces.)

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- 300 **TIVOLI.** "Villa d'Este in Tivoli." Drawn and engraved by C. Frommel. Landscape, with Italian peasants dancing, and other figures. Folio. Original impression, with stamp.
- 301 **TURNER (CHARLES).** *Noted Mezzotint Engraver.* "St. Luke," after Guercino. 4to. Brilliant original impression, printed in colors, with wide margin. *Scarce in this state.* London, 1814.
- 302 **TURNER (J. M. W.)** "Ancient Carthage." Engraved by Daniel Wilson. Large folio with wide margin (margin a little foxed). London, 1842.
- * A very fine impression of one of Turner's masterpieces, and an original. For some unaccountable reason the earlier engravings of the works of Turner have been for some years almost entirely neglected by the collector, but within the last two years a distinct revival has taken place in England, and the early impressions are now being eagerly sought for at rapidly advancing prices.
- 303 ——— "Richmond Castle and Town." Engraved by J. Archer. 4to. Fine original impression. Colored. London, 1820.
- 304 ——— Ivy Bridge, Devonshire. Line engraving by Allen, 1821. Proof, framed and glazed, 20½ in. x 17 in.
- 305 ——— "Moss Dale Fall." Engraved by S. Middiman. 4to. Fine original impression. Colored. London, 1822.
- 306 ——— "Kirby Lonsdale Churchyard." Engraved by C. Heath. 4to. Fine original impression. Colored. London, 1824.
- 307 ——— "Mercury and Argus." Engraved by J. T. Willmore, Large folio with wide margin. Brilliant proof. London, 1841.
- 308 ——— "Nemi." Engraved by R. Wallis. Folio, wide margin. London, 1842.
- 309 ——— "Oberwesel." Engraved by J. T. Willmore. Folio. Fine impression, wide margin. London, 1842.
- 310 ——— "The Town and Castle of Heidelberg." Engraved by T. A. Prior. Large folio with wide margin (margin slightly foxed).
- * Brilliant original impression.
- 311 ——— "The Eddystone Lighthouse." Engraved in mezzotint by T. Lupton. Small 8vo on a 4to sheet. Fine artist's proof.
- 312 ——— Lulworth Castle, engraved by G. Cooke, 1821; Aysgarth Fort, by J. Scott, india proof, 1820. 4to. (2 pieces.)
- 313 ——— Rochester, mezzotint by Lupton, 1824; Straits of Dover, by W. Miller; and another. 4to. Original impressions. (3 pieces.)

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- 314 **VANDYCK.** Charles I., three half lengths (profiles and full face), engraved by W. Sharp, original impression, 1815; Gentlemen of the Court of Charles I., by C. Heath, open letter proof; Charles I., full length, in armor, by Peter Van Gunst. Folio. (3 pieces.)
- 315 **VANLOO (CARLE).** *Noted Painter.* Three fine figure studies, engraved by Demarteau, and printed in red. Folio. (3 pieces.)
- 316 **VERNET (CARLE).** Studies of Horses—a Cossack, English Hunter, English Race-horse, etc. Lithographs by Jeantet. 4to. (11 pieces.)
- 317 **VIEWS.** Various engraved views, mostly European. (About 40 pieces, as a lot.)
- 318 ——— **ETCHINGS BY J. M. FALCONER.** American and English views, old historic buildings. Various states of the plates and duplicates. (About 80 pieces, as a lot.)
- 319 **VIEWS BY AMERICAN ARTISTS.** Views in the Catskills; New Jersey; Rock-Bridge, Va.; Highlands, N. Y.; and others. After Cropsey, Kensett, Weir, etc. 4to, proofs on india paper. (7 pieces.)
- 320 ——— Ruins of Fort Hale; Lake George in the Olden Times, after J. S. Cropsey; Schroon Lake, after Thomas Cole; Dover Plain, after Durand; Mt. Washington, after J. S. Kensett; and others. 4to. Proofs. (10 pieces.)
- 321 **VIEWS PRINTED IN COLOR.** The House of Rembrandt; Trinity, near Edinburgh, 1833; At Verona; At Venice; etc. 4to. (10 pieces.)
- 322 **WARD (WILLIAM).** *Famous Mezzotint Engraver.* "A DUTCH SCHOOL," AFTER JAN STEEN. Folio. BRILLIANT OPEN LETTER PROOF, WITH LARGE UNTRIMMED MARGIN. London, 1821.
- * An exceptionally beautiful original impression printed in brown, combining in the one engraving the work both of one of the greatest English engravers and of one of the greatest of the Dutch School of painting. The numerous figures, with their various attitudes and expressions, have been seldom equalled in any other of this class of painting, and the absence of vulgarity—so common in the Dutch School—is strikingly absent.
- 323 **WARREN (A. W.)** *Correspondent during the Civil War.* Original pencil sketches made by him of military incidents—turning a rebel earthwork at the front during an engagement, and other interesting sketches, with signed explanatory notes on the back. (14 pieces.)

The Anderson Auction Co.

- 324 **WASHINGTON (GEORGE).** "Commemoration of Washington" Full-length figure of Washington rising from the tomb supported by Time. Drawn and engraved by J. J. Barralet. Folio. (Margin cut close.) Phila., 1816.
- 325 **WATERLOO (ANTONY).** *Celebrated Painter and Etcher.* Six landscapes. Original impressions. *Scarce.* (6 pieces.)
- 326 **WEST (BENJAMIN).** Portrait of the painter, engraved in stipple by Caroline Watson, after G. Stuart. Small 4to. Very beautiful impression.
- 327 **WILKIE (SIR DAVID).** "Village Politicians." Engraved by A. Raimbach. Large folio. Fine original impression, with full margin. London, 1814.
- 328 ——— "The Piper." Engraved by E. Smith. 4to. Brilliant original open letter proof, with full margin. London, 1824.
- 329 ——— "Duncan Gray." Engraved by F. Englehart. Folio. Brilliant open letter proof. *Published by Wilkie,* London, 1828.
- 330 ——— John Knox preaching before the Court of Mary Queen of Scots. Line engraving by George T. Doo, 1836. Proof before inscription, on india paper. Framed and glazed, 36 in. x 29 in.
- 331 ——— "Columbus propounding his theory of a New World." Engraved by H. T. Ryall. Large folio, wide margin. London, 1843.
* Brilliant open letter proof of this famous portrait of Columbus, and the best engraving of it made. Original impression.
- 332 ——— "The Highlander's Return." Engraved by W. Finden. Large folio, with wide margin. Brilliant impression. London, 1845.
- 333 ——— "The School." Engraved by John Burnet. Large folio. Brilliant open letter proof, with wide margin. Original impression. London, 1845.
- 334 ——— "Napoleon and the Pope." Engraved by J. H. Robinson. Large folio. Brilliant original open letter proof, with wide margin. London, 1848.
- 335 ——— "Alfred in the Neatherd's Cottage." Engraved by J. Mitchell. Large folio, full margin. Fine impression.
- 336 ——— "Guess My Name." Engraved by E. Smith. Folio. Open letter proof, with full margin.

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- 337 **WILKIE (SIR DAVID)**. "Old Mortality." Original pen-and-ink drawing, by Sir David Wilkie, to illustrate Sir Walter Scott's novel. 6½ in. x 6 in.
- 338 ——— Guess My Name, line engraving by Edw. Smith, London, 1829 (foxed); Village Recruits, line engraving by Chas. Fox, London, 1838. Both framed and glazed. 26 in. x 20 in. and 29½ in. x 24½ in. (2 pieces.)
- 339 **WITHERINGTON (WILLIAM F.)** *English Painter*. "The Dancing Bear." Engraved by Henry Meyer. Large folio, with full margin. Brilliant open letter proof. London, 1828.
- 340 **WOODVILLE (R. C.)** *American Painter*. "Mexican News." Engraved by Alfred Jones. Folio. Fine open letter proof, with full margin. New York, 1853.
* A characteristic American country scene, with figures.
- 341 **WOOLLETT (WILLIAM)**. *One of the 18th Century Masters of Engraving*. "The Death of General Wolfe," after Benjamin West. Large folio, with half-inch margin.
* Original impressions of this masterpiece of Woollett's are rare. After the completion of the plate by the engraver, and a few copies being taken, the plate was maliciously damaged by someone in the printer's employ. It was consequently necessary to re-engage the plate, from which most of the copies that occur were made.
- 342 ——— "The Landing of Mentor and Telemachus on the Island of Calypso," after Benjamin West. Fine impression on india paper. Large folio, with wide margin. London, 1824.
- 343 ——— "The Battle at La Hague," after Benjamin West. Folio. Fine impression.
- 344 ——— "Apollo and the Seasons," after R. Wilson and Mortimer. Folio.
* Fine engraver's proof, before the cleaning of the edges of the plate.

Bric-a-Brac, Paintings on China, Sculpture, Etc.



- 345 **BRONZE, BY KARL MULLER.** Full-length figure of a blacksmith, standing, lighting his pipe, anvil behind him, tools at his feet. Height, 10½ in.
- 346 ——— Bronze figure of a dog, sitting. By Karl Muller. Height, 6 in.
- 347 ——— Japanese Bronze. Grotesque full-length figure of a man with a cloak around him, and bare legs.
- 348 **CHINESE BOWL,** red and gold, decorative ornamentation, containing figures, scenes and inscriptions. With maker's mark. (Repaired and slightly damaged.)
- 349 **BLUE CHINA PLATE.** Large size, with decorative design of birds and flowers.
- 350 **BLUE CHINA BOWL,** with centre figure of a boy and lamb, and broad floral decoration round margin. (Repaired and slightly damaged.)
- 351 **CHINA PLATE,** with colored painting, by J. M. Falconer, of Washington's Headquarters at Tappan, N. Y. Diameter, 13½ in.
- 352 **CHINA PLATE,** with colored painting of the ruins of "Old St. Ann's, Brooklyn," on May 5, 1880. Diameter, 13½ in.
- 353 **CHINA PLATE,** with colored painting of the Beverley Robinson House, the Highlands, N. Y., from which Benedict Arnold escaped. Diameter, 17 in.
- 354 **CHINA PLATE,** with colored painting of the Stone House, Tappan, N. Y. (the place of imprisonment of Major André). Diameter, 17 in.
- 355 **CHINA PLATES,** one with a colored painting of Snake Hill, N. J., the other with a view of Rhode Island. In frames. (2 pieces.)
- 356 **CHINA PLATES,** with colored paintings of views in New York, Long Island, etc. (8 pieces.)

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- 357 **CHINA PLATES**, with colored paintings of fruits, flowers, etc. (15 pieces.)
- 358 **FALCONER (J. M.)** Flowers from Bay Ridge, L. I. Painted on tiles. In frame, $14\frac{3}{4}$ in. x $10\frac{3}{4}$ in.
- 359 **FLOWER BOWLS**, with original painted designs. Earthenware. (3 pieces.)
- 360 **MEDALS.** Louis XVIII., head engraved by Andrieux; on the reverse a full-length Venus of Milo, with Egyptian Sphinxes, and inscription. Finely designed and made.
- 361 ——— Queen Victoria's Coronation, bronze; John Mathews, bronze; English Reform Bill, 1832, lead; A stamped bust; and two impressions in metal from ancient seals (Jupiter and Leda, and Bacchanals). (6 pieces.)
- 362 **MEDALLIONS.** ALBERT THORWALDSEN. *Sculptor.* Head, profile to right. Circular medallion in white cement. Diameter, $2\frac{3}{4}$ in.
- 363 ——— LORD BYRON. Profile, in white cement. In frame. 9 in. square.
- 364 ——— SIR WALTER SCOTT. Profile, in white cement. In frame, 9 in. square.
- 365 **MISCELLANEOUS.** Plaster Medallion of Queen Victoria; Plate in Etruscan ware; a Miniature; Painters' Palettes; and other scraps. (As a lot.)
- 366 **PLASTER CASTS.** The Three Graces, height 32 in. (damaged); Bust of a youth, 13 in.; and other subjects in plaster (two damaged). (7 pieces, as a lot, sold as not returnable.)
- 367 **SCULPTURES.** "Hot." Marble bust of a young girl in a sun-bonnet. By Karl Muller. Height, $9\frac{1}{2}$ in.
- 368 ——— Finely executed marble bust of a young boy, bareheaded. No name of sculptor. Height, 10 in.
- 369 ——— Another somewhat similar, but smaller in size. Height, $8\frac{1}{2}$ in.
- 370 **STATUETTES IN TERRA-COTTA.** Full-length figure of a beggar; Bust of a Zouave (slightly damaged); Bust of a man. Cleverly designed by L. Desbordes. (3 pieces.)
- 371 **STATUETTES IN MODELLING CLAY.** 13 humorous figures, very cleverly modelled by L. Desbordes, in modelling clay. (Sold as not returnable, most of the figures being somewhat damaged.) (As a lot.)

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- 372 **VASES.** 2 in terra-cotta, and 3 in Etruscan ware. Various shapes. (5 pieces.)
- 373 ——— Vases of various sizes and shapes, in terra-cotta and black (all somewhat damaged). (10 pieces, as a lot.)
- 374 ——— Metal Vase, thin stem, with broad, flat bowl, decorative work, with an Egyptian head on base. Height, 5½ in.
- 375 **TIN-TYPES,** with Portraits of Washington, after Stuart; Paintings, etc. (About 35 pieces, as a lot.)
- 376 **DOVE.** A Dove, finely executed, in white composition. 6 in. long.
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SECOND SESSION.

Paintings in Oil and Water-Colors.

(All are Oil Paintings unless otherwise stated. The measurements as given include the frames.)



- 377 **A DIRONDACKS (THE).** Two original oil paintings, unsigned. On stretchers. 20 in. x 14 in. (2 pieces.)
- 378 **ALLSTON (WASHINGTON).** *Distinguished early American Painter.* "Mother and Child," pen-and-ink drawing. The original sketch drawn for the painting. From the collection of Henry Inman, N.A. In maple frame, 13½ in. x 12½ in.
- 379 **AMERICAN VIEWS.** Studies from Nature, views of places, etc. Original drawings in oil on millboard by J. M. Falconer. (About 35 pieces, as a lot.)
- 380 **ANDRÉ (MAJOR JOHN).** Water-color drawing, by J. M. Falconer, of the "Stone House," Tappan, in which André was imprisoned. Folio.

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- 381 **BEARD (W. H.)** *American Painter, Member of the National Academy, etc.* "Puss Hunting." (The original of the well-known engraving by S. V. Hunt.) In gilt frame, 15½ in. x 17½ in.
- 382 **BENSON (EUGENE).** *Noted American Painter, Associate of the National Academy, Exhibitor at the Royal Academy (London), National Academy (N. Y.), the Paris and Philadelphia Expositions, etc.* Finely executed oil painting of a girl in black, seated, with letter beneath her hands; on the back of the chair is thrown a striped blanket. In gilt frame, 23½ in. x 19½ in.
- 383 ——— "On the Merrimack River, 1866." Carefully executed. In frame, 15 in. x 11 in.
- 384 **BLAUVELT (CHARLES F.)** *American Painter, Member of the National Academy, Professor of Drawing at U. S. Naval Academy, 1878, Exhibitor at many Exhibitions.* "May Day, 1861." Cleverly executed oil painting of a family just moving into a new dwelling; full-length figures of a woman, child and boy. In neat gilt frame, 19 in. x 21 in.
- 385 **BOSTON.** Old House in Boston, built 1680. Water-color by J. M. Falconer, 1859. In gilt frame, 16 in. x 12½ in.
- 386 ——— Old House in Cross St., Boston, built when that city was in British possession. Water-color by J. M. Falconer, 1880. In frame, 15 in. x 22½ in.
- 387 ——— Another copy of the same, but in a mat (not framed).
- 388 **BOUGHTON (GEORGE H.)** "A TREMENDOUS HIT, 1852." Humorous water-color drawing of a boy being snowballed. In gilt frame, 12½ in. x 13½ in.
- 389 ——— "THE LOST HUNTER, 1858." A HUNTER, SITTING IN DESPAIR ON THE SNOWY GROUND, WITH HIS GUN ACROSS HIS KNEE; FIR BUSHES AND ROCKS TO RIGHT AND LEFT, SNOWY MIST IN THE AIR. VERY FINELY PAINTED, AND A CHARMING SPECIMEN OF THIS NOTED PAINTER. In gilt frame, 18 in. x 12 in.
- 390 ——— "AUTUMN ON THE HUDSON RIVER." CHARMING OIL PAINTING BY THIS FAMOUS PAINTER OF A MISTY AUTUMN MORNING; THE RIVER PLACID, WITH SAILING BARGES DRIFTING, THE TOP OF THE HILLS ON THE FURTHER BANK, RED WITH AUTUMN FOLIAGE, SHOWING THROUGH THE MIST. In handsome gold frame, 13¼ in. x 9 in.

* A presentation work for J. M. Falconer, executed by G. H. Boughton on the morning he came from Albany to New York to settle in this city, with his inscription on the back.

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- 391 **BOUGHTON (GEORGE H.)** "A HANDFUL OF BLACKBERRIES." Charcoal drawing, in maple frame, 18½ in. x 14 in.
- 392 ——— "THE HELPING HAND, STUDY MADE AT ÉCOUEN, 1861." Pretty painting of a little child shovelling snow with a fire shovel. In gilt frame, 8 in. x 10 in.
- 393 ——— "THE REST BY THE WAY." Full-length figure of a French peasant girl standing beside a stone wall in the act of resting. Carefully executed. In gilt frame, 15 in. x 19½ in.
- 394 **BROOKLYN.** Capt. Seeley's Boat House, foot of Hicks Street. Painted on millboard by J. M. Falconer, 1876. 12 in. x 8 in. (Back view.)
- 395 ——— Another view, taken from the water front. Painted by J. M. Falconer, on card 13½ in. x 9½ in.
- 396 ——— The De Hart House, view of the whole of the old building. Painted by J. M. Falconer. 16 in. x. 11½ in.
- 397 ——— The De Hart House, Brooklyn, built 1646, pulled down 1886. Water-color by J. M. Falconer, painted on the last morning of its demolition. In gilt frame, 24½ in. x 19½ in.
- 398 ——— "The Last Evening of the De Hart House, 1886." Water-color by J. M. Falconer. In gilt frame, 25 in. x 21 in.
- 399 ——— AT THE FOOT OF HICKS ST., BROOKLYN, L. I. INTERESTING AND SKILLFULLY-EXECUTED OIL PAINTING, REPRESENTING THE SHORE, OLD BUILDINGS, AN OLD HOUSE BOAT, ETC. Painted 1877. In handsome gold frame, 34¾ in. x 25½ in.
- 400 **BROOKLYN AND CONEY ISLAND.** Various paintings on millboard by J. M. Falconer. (25 pieces.)
- 401 **BROWN (JAMES).** Five original water-color drawings. (5 pieces.)
- 402 **BROWN (J. G.)** *One of the most celebrated of the later American genre painters.* "CHILDHOOD, 1860." Painting of a young curly-headed child, blue dress. In frame, 11 in. x 10 in.
- 403 ——— "AN OLD WOMAN KNITTING, 1862." Carefully-executed study. In gilt frame, 13 in. x 11 in.
- 404 **C**ASTELLI. "Who is the Tallest?" Very prettily painted water-color. Two figures, a man and a woman in carnival costumes, standing back to back, with trees in the background. In frame, 15 in. x 18 in.

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- 405 **CATSKILLS (THE).** South Mountain, from the Hill, 1862. Painted by J. M. Falconer. In gilt frame, 10 in. x 7½ in.
- 406 **CIVIL WAR.** Union Volunteers' Refreshment Saloon of Philadelphia (first of its kind). Colored lithograph. Procession of soldiers, cheering citizens, etc. Large folio. Phila.: T. Sinclair, 1861.
* With stamp of the Committee.
- 407 **COLE (THOMAS).** "THE TITAN'S GOBLET, 1833." A REMARK-
ABLE SYMBOLIC PAINTING BY THE DISTINGUISHED AMERICAN PAINTER, IN-
FLUENCED BY THE NORSE LEGEND OF THE TREE OF LIFE. RUGGED
MOUNTAINS CATCHING THE DEPARTING GLEAMS OF THE SETTING SUN
FORM THE BACKGROUND FOR A GIGANTIC CUP PLACED ON THE PROJECT-
ING POINT OF A ROCKY HEADLAND JUTTING INTO A SEA, ON THE SHORE
OF WHICH IS SEEN AN EASTERN CITY, IN THE IMMEDIATE FOREGROUND
VERDURE-CLAD CLIFFS GLOWING IN THE SETTING SUN, AN EXTENSIVE
LANDSCAPE SPREADING OUT TO THE LEFT. THE SPIRITUAL IDEA IN THE
CENTRE OF THE PAINTING, CONVEYING THE BEAUTIFUL NORSE THEORY
THAT LIFE AND THE WORLD IS BUT AS A TREE WITH RAMIFYING
BRANCHES, IS CAREFULLY CARRIED OUT BY THE PAINTER, THE STEM OF
THE GOBLET BEING A MASSIVE TREE-TRUNK, THE BRANCHES OF WHICH
SPREAD OUT AND HOLD BETWEEN THEM AN OCEAN DOTTED WITH SAILS,
SURROUNDED BY DENSE FORESTS AND PLAINS, IN WHICH APPEAR GREEK
RUINS AND A MODERN ITALIAN BUILDING, TYPICAL OF ANCIENT AND
MODERN CIVILIZATION. THE PAINTING HAS BEEN EXHIBITED AT THE
PENN. ACADEMY OF FINE ARTS, 1842, AND MANY LATER EXHIBITIONS.
In handsome gilt frame, 25 in. x 28 in.
- 408 ——— Franconia, N. H. A mountain pool surrounded by high
rocks. In gilt frame, 19¼ in. x 23½ in.
- 409 ——— "The Good Shepherd." Drawing in charcoal, 1847. In gilt
frame, 17 in. x 13½ in.
* The original drawing for the last picture he painted—the Good Shepherd—
executed for Mr. Gideon Lee, N. Y.
- 410 ——— "Salvator Rosa sketching Banditti." A wild rocky ravine, in
a cavern by the side of a brook, banditti camped, Salvator Rosa on
the opposite side sketching them, a ruined tower on the height of
the cliffs to the centre. In gilt frame, 17½ in. x 14½ in.
- 411 ——— "In the Wilderness, N. Y." Painted about 1827. Study,
painted in brown and white, of a torrent rushing between cliffs. In
frame, 18½ in. x 15½ in.

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- 412 **COLE (THOMAS.)** "From Nature, near Pittsburgh." Painted about 1824. Study, in water-color, of a gnarled tree trunk. In maple frame, 14 in $\frac{1}{2}$. x 11 $\frac{1}{2}$ in.
- 413 ——— "Study from Nature in the Catskills." From the C. M. Leupp collection. Landscape, autumnal foliage on the trees. In old gilt frame, 16 in. x 11 $\frac{1}{2}$ in.
- 414 ——— Original charcoal and pencil sketches (25); also three drawings by J. M. Falconer of Cole's first studio. (28 pieces.)
- 415 ——— Copy, by Miss Sarah Cole, 1852, of Thomas Cole's painting, "Genevieve." A landscape with the sea in the background, ruined castle to right in the foreground, with two figures below. In gilt frame, 19 in. x 15 in.
- 416 ——— The Palette used by Thomas Cole, dated 1833.
- 417 ——— Thomas Cole's First Studio at Catskill, 1836-1846. Painted from Nature on millboard by J. M. Falconer. Two views from different sides. (2 pieces.)
- 418 **COLOR PRINTING.** Fine aquatint of a Wreck at Sea. Very beautifully printed in colors. Large 4to.
- 419 **COMEGYS (G. H.)** *American Painter.* "The Man of Nature, 1836." Bust, painted on panel. In old frame, 17 $\frac{1}{2}$ in. x 15 in.
- 420 **CROME (W. H.)** "Lee Church, Blackheath, Kent" (England). Pretty English rural scene, with bright spring foliage (the painting requires a little touching up). In gilt frame, 19 in. x 14 $\frac{1}{2}$.
- 421 **CROPSEY (JASPER F.)** *Noted American Painter.* "AVE MARIA, 1852." ITALIAN WOODLAND SCENE, A CROSS BY THE WAYSIDE, HEAVY MASSES OF FOLIAGE AROUND, A RUDDY SETTING SUN LURIDLY LIGHTING UP THE CROSS, A DISTANT VILLAGE, AND THE MOUNTAIN BACKGROUND. In handsome gilt frame, 27 in. x 20 $\frac{1}{2}$ in.
- 422 ——— Panel painting of, apparently, an Irish scene. Mountain scenery, with a rustic stone bridge spanning a brook, a peasant woman in a red jacket and a boy in the foreground. 16 $\frac{1}{2}$ in. x 11 in.
- 423 ——— "MELLOW AUTUMN, 1855." A FINE EXAMPLE OF SKILLFUL TREATMENT OF RUGGED MOUNTAIN SCENERY, WITH DEEP SHADOWS AND A SILENT, SOMBRE POOL IN A HOLLOW IN THE FOREGROUND, A GOLDEN AUTUMNAL SKY THROWING A FAINT GLOW ON THE MOUNTAIN SIDE. In handsome gilt frame, 28 in. x 20 $\frac{3}{4}$ in.

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- 424 **CROPSEY (JASPER F).** "Forest Scene, 1854." Clever painting of trees and rocks, with a small rivulet trickling over stones. In gilt frame, 13 $\frac{3}{4}$ in. x 11 $\frac{1}{2}$ in.
- 425 ——— "Solitude, 1845." Another autumnal study, of a deserted lake, mountains closing the background. In gilt frame, 14 in. x 11 $\frac{1}{2}$ in.
- 426 ——— "Near William's Bridge." Autumnal woodland scene, with birch trees and a winding brook. In handsome gilt frame, 11 in. x 12 $\frac{3}{4}$ in.
- 427 ——— "DOUNE CASTLE, 1848." FINELY PAINTED LANDSCAPE, THE CASTLE IN RUINS ON A HILL TO THE LEFT, A LANDSCAPE BEHIND STRETCHING TO A FAR DISTANCE. THE HEAVY CUMULUS CLOUDS, PERSPECTIVE, AND EFFECTS OF LIGHT AND SHADE BEAUTIFULLY EXECUTED. A VERY CHARMING EXAMPLE OF HIS BEST WORK. In handsome gilt frame, 27 $\frac{3}{4}$ in. x 20 $\frac{1}{2}$ in.
- 428 ——— "Italian Scenery, 1850." Landscape. An Italian village in the middle distance, hills in the background. In handsome gilt frame, 24 in. x 18 $\frac{1}{2}$ in.
- 429 ——— "Passing Away." A funeral by moonlight, the mourners carrying torches. In gilt frame, 13 $\frac{1}{4}$ in. x 10 in.
- 430 ——— "Petrarch's Home, Vaucluse, Italy, 1855." Rocky mountain scene, with Petrarch's house on cliffs to the right. In gilt frame, 17 in. x 15 in.
- 431 ——— "The Spirit of Morning." Design in oil colors for a larger painting, 1854. In gilt frame, 12 in. x 10 $\frac{1}{2}$ in.
- 432 ——— "JANETTA FALLS, 1846." A sombre wood, trees growing thickly, darkening the view, to the left, wild piled-up masses of rock, over which the stream falls. Very finely painted. In massive round top gilt frame, 25 in. x 32 in.
- 433 ——— Finely painted study of an apple, 1865. On stretcher, 11 in. x 7 $\frac{1}{2}$ in.
- 434 ——— Water-color drawing of the Canadian shore of Niagara. In brown tints. 4to. Mounted.
- 435 ——— A Conflagration. Palette knife painting. 1864. In gilt frame, 18 in. x 11 $\frac{1}{2}$ in.
- 436 ——— Landscape in water-colors. A view through overarching trees, with the spire of a distant church in the background. Signed and dated 1851. In frame, 17 $\frac{1}{4}$ in. x 15 in.

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- 437 **CROPSEY (JASPER F.)** "Torre di Molino, Albano, Italy, 1851." Water-color drawing of the tower, Italian peasants, etc. In gilt frame, half circle, 20 in. x 17 in.
- 438 ——— "The Epicurean." Original drawing in pencil and Chinese white. Fanciful picture of a man walking away from three ghostly figures, one of whom brandishes a knife; a larger figure behind, its head surrounded with a nimbus of stars, and a torch in its right hand; in the background the dawn is seen beginning to break. In maple frame, 9½ in. x 10½ in.
- 439 ——— A pair of miniature landscapes in oil, painted in 1847. In gilt frames, 9½ in. x 8 in. (2 pieces.)
- 440 ——— Water-color drawing and pencil sketches. 4to. Mounted. (8 pieces.)
- 441 ——— Original photograph of J. F. Cropsey. Half length, seated, with his autograph beneath. In frame, 14 in. x 16½ in.
- 442 **CURTIS (MISS JESSIE).** "The House Mother." Drawing in sepia, executed as a contribution to the N. Y. Sanitary Fair, 1864. In frame, 23 in. x 25 in.
- 443 **D**AIX (A.) *French Painter.* Finely executed water-color drawing of cottages, a brook, and landscape in background. 11 in. x 7½ in.
- 444 **DARLEY (F. O. C.)** Pencil drawing, signed. "Addressing the Longshoremen." In mat.
- 445 **DUDLEY CASTLE.** "Ruined Gateway of Dudley Castle." Water-color drawing by J. M. Falconer. 1854.
- 446 **DUGGAN (PETER PAUL).** "Macbeth, 1850." Full bust, with jewelled crown and scarlet robe. Carefully painted. In gilt frame, 12½ in. x 12½ in.
- 447 ——— "An Act of Mercy." Original water-color drawing. 4to. Mounted. N. Y.: *Sketch Union*, 1847.
- 448 ——— "An Act of Mercy." Very finely executed pencil drawing. In maple frame, 15¼ in. x 12 in.
- 449 **DURAND (F.)** "The Toy Booth." Children's booth at a fair. In gilt frame, 17 in. x 14¼ in.

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- 450 **EAST HAMPTON, L. I.** Kitchen of the house where the author of "Home, Sweet Home" was born. Painted on mill-board by J. M. Falconer, 1870. 12 in. x 8 in.
- 451 **FAED (JOHN).** *Celebrated English Painter.* The original pen-and-ink drawing for his well-known painting, "Shakespeare and his Friends." In frame, 18 in. x 18 in.
- 452 **FALCONER (J. M.)** "Home No Longer." Carefully executed oil painting, 1886, showing the deserted interior of a cottage. In handsome gilt frame, 35 in. x 29 in.
- 453 ——— "At Pittsburgh, Pa., 1858." View of an old building used as British Headquarters. In gilt frame, $7\frac{3}{4}$ in. x $8\frac{1}{2}$ in.
- 454 ——— "At the Hague." Full-length figure of a Zouave in uniform. In gilt frame, 16 in. x $18\frac{1}{2}$ in.
- 455 ——— A man sitting at a table with open book before him. Finished oil painting. In gilt frame, 15 in. x 18 in.
- 456 ——— Birthplace of Benjamin West. On stretcher, $23\frac{1}{2}$ in. x 15 in.
- 457 ——— Study of a girl sitting on the seashore. In gilt frame, $10\frac{1}{2}$ in. x 13 in.
- 458 ——— Study of a woman seated by a table on which are bird cages. In frame (chipped), $16\frac{1}{2}$ in. x $12\frac{1}{2}$ in.
- 459 ——— Marine view from a shore, with island in the distance. On stretcher, 22 in. x $12\frac{1}{2}$ in.
- 460 ——— "The Pink Afternoon." An orchard with trees laden with pink blossoms. In white enamelled frame, $11\frac{1}{2}$ in. x $13\frac{1}{4}$ in.
- 461 ——— "Flowers gathered in Halbush Woods, L. I., April, 1865, for the ceremony of President Lincoln's obsequies." Painting of a jug with flowers. In handsome gilt frame, 11 in. x 14 in.
- 462 ——— "Waiting for the Train." Study of a woman seated by a way-side station. In gilt frame, $12\frac{3}{4}$ in. x $10\frac{3}{4}$ in.
- 463 ——— Original painting of an Indian sitting among rocks, and looking to the coming dawn. On stretcher, $17\frac{3}{4}$ in. x $21\frac{1}{4}$ in.
- 464 ——— Fort Hale, Conn. (Fort Rock in the Revolution.) Panel painting of its ruins in 1872, by J. M. Falconer. 23 in. x $11\frac{1}{2}$ in. Framed.

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- 465 **FALCONER (J. M.)** "Where Boneset grows, Washington Valley." Scene in a valley, with many-colored wild flowers. In gilt frame, 21½ in. x 17½ in.
- 466 ——— Country view, with a large spreading tree in the foreground. On stretcher, 18 in. x 13 in.
- 467 ——— Full-length water-color painting of a man with a carpet bag, etc. In frame, 23½ in. x 19 in.
- 468 ——— "Waiting." A study of a woman, in water-colors. In frame, 17 in. x 14¾ in.
- 469 ——— "November Afternoon." Marine view, painted in water-colors. In frame, 19½ in. x 15¾.
- 470 ——— "A March Twilight." Water-color. In frame, 16¼ in. x 11 in.
- 471 ——— "A Brook Bit." Water-color, in gilt frame, 16¾ in. x 13½ in.
- 472 ——— "The Orange Seller." Water-color drawing of an Italian peasant woman selling oranges. In gilt frame, 17 in. x 19½ in.
- 473 ——— Water-color. Full-length figure of a monk in hood and habit, seated, holding a flower in left hand. In gilt frame, 19 in. x 22 in.
- 474 ——— "English Wayside Cottage between Warwick and Kenilworth." Very charming characteristic English rural scene, a thatched cottage, masses of bright foliage and flowers around. Water-color in neat frame, 33 in. x 26 in.
- 475 ——— Water-color painting of a child plucking flowers. In large gilt frame, 25 in. x 27 in. (glass cracked).
- 476 ——— "Washing Day down South in Georgia." Clever water-color of negro huts and negroes actively employed in open-air washing. In frame, 21 in. x 16 in.
- 477 ——— "At Newport." Water-color painting. In gilt frame, 16½ in. x 14½ in.
- 478 ——— Water-color painting of an old brick house and its surroundings. In gilt frame, 22 in. x 18½ in.
- 479 ——— View of a Windmill and Farm Buildings. Water-color by J. M. Falconer. In gilt frame, 29 in. x 21½ in.
- 480 ——— "Sunset on the Creek." Finely-painted water-color. In gilt frame, 30 in. x 22½ in.
- 481 ——— "Sundown, Illinois Prairie, 1855." Water-color. In gilt frame (no glass), 29 in. x 21 in.

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- 482 **FALCONER (J. M.)** "The Pool in the Wood." Finely-painted water-color. In gilt frame, 30 in. x 22½ in.
- 483 ——— "Deserted Cottage, Pitlochry, Scotland." Water-color, 1883. In neat frame (no glass), 30 in. x 25 in.
- 484 ——— Pretty water-color of a rustic cottage overgrown with a green creeper. Painted 1884. In neat frame, 34½ in. x 28½ in.
- 485 ——— View of an old building. Water-color, 1883. In gilt frame, 22 in. x 19½ in.
- 486 ——— View of Castle Rock, Nahant. Water-color painting, 1862. With mat, 19 in. x 14 in.
- 487 ——— "Bird Trapping." Water-color, mounted, with mat, 1856.
- 488 ——— Clever water-color copy of a drawing by Samuel Prout of Scotch Crofters' Cottages. Folio.
- 489 ——— "The Green above the Red." Study of apples in colored crayons. In frame, 15 in. x 11½ in.
- 490 ——— "A Scottish Home." Charcoal drawing. In neat frame, 19 in. x 15¼ in.
- 491 ——— Lewis Gate and Prescott Gate, Quebec; The Old Ferry House, N. Bergen; and other water-color drawings. 4to and folio. (6 pieces.)
- 492 ——— Various Landscapes, etc., in water-colors, by J. M. Falconer. (13 pieces.)
- 493 ——— Snake Hill, Jersey; Views in the Catskills; Old Houses, Norfolk, Va.; and others. Water-color drawings. 4to and folio. (16 pieces.)
- 494 ——— Various studies, sketches, views, etc. Paintings on millboard by J. M. Falconer. (About 125 pieces, as a lot.)
- 495 ——— Another lot of 125 pieces. (As a lot.)
- 496 **FIGURE STUDIES.** Carefully painted study of a monk in a cell; an Indian seated on a rock in a storm; and other figure studies. On stretchers. (5 pieces.)
- 497 **FOSTER (BIRKET).** Original sketch for illustrating "The Hamlet," in pencil and color. In frame, 9½ in. x 8½ in.
- 498 **FRANQUINET.** Portrait of Michael Paff, the earliest picture-dealer in New York. Clever charcoal drawing. In maple frame, 11 in. x 12 in.

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- 499 **GAY (H. B.)** "The Connoisseurs, 1857." Interior view, with six figures, 17th Century Costume. In gilt frame, 15 in. x 12 in.
- 500 ——— "Ann Page and Slender, 1861." Carefully executed oil painting, with good coloring, representing Ann Page rating Slender outside the Inn. 8 in. x 9 in.
- 501 **GEORGIA.** "Moonlit Frosty Morning." Cottage on the banks of a stream. Water-color drawing, by J. M. Falconer. Oblong folio, in mat. 1873.
- 502 **GIFFORD (SANDFORD R.)** *Very distinguished modern American Painter.* "ON THE ANDROSCOGGIN RIVER, MAINE, 1861." BRILLIANT LANDSCAPE, WITH RIVER IN THE FOREGROUND, THE SUN LIGHTING THE FARTHER SHORE. EXCELLENT SPECIMEN OF THIS NOTED PAINTER'S WORK. In handsome gilt frame, 17 in. x 19½ in.
- 503 **GLASGOW (D.)** "On the Ramapo, 1856." Pretty water-color. In gilt frame, 17½ in. x 15 in.
- 504 **GUY (SEYMOUR JOSEPH).** *Noted New York Genre Painter.* "Solitaire." Finely painted portrait of a girl in white, seated in a red cushioned chair, playing the game of solitaire. Carefully finished, and making a very charming picture. In handsome gilt frame, 22½ in. x 24½ in.
- 505 ——— Study of a woman's head. Finely painted. In gilt frame, with copper mount. 7 in. x 9 in.
- 506 ——— "The Old Castle." Landscape, with ruined castle. In gilt frame, 14 in. x 9 in.
- 507 ——— "FOUND A PENNY." VERY CHARMING PAINTING OF A CHILD IN A BLUE DRESS, STANDING BESIDE A STREET STALL OF ORANGES. Finely painted and finished. In gilt frame, 15½ in. x 17½ in.
- 508 ——— "Study of a German woman from 4th Avenue, N. Y., 1863." In gilt frame, 12 in. x 13½ in.
- 509 **HALL (GEORGE HENRY).** *Distinguished American Painter.* "The Little Page, 1855." Pretty picture of a boy in page's costume with slashed doublet. Finely painted. In gilt frame, 10 in. x 11 in.
- 510 ——— Fruit study, 1861. Nicely painted bunch of grapes. In gilt frame, 11 in. x 13 in.

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511 **HALL (GEORGE HENRY).** "La Biondina." Full bust of a fair-haired girl in blue costume. In gilt frame, 10 in. x 11 in.

512 ——— "Sir Toby Belch, 1854."

"And because thou art virtuous,
Shall there be no more cakes and ale?"

Finely executed painting, Sir Toby in the centre of a room in early 16th Century costume, standing in attitude of exclamation, open window behind, table to left, on which is a tankard, glass of liquor, fruit, etc. In gilt frame, 28 in. x 32 in.

513 **HARPIGNIES (HENRI).** "YOUNG MARAUDERS, 1856." HUMOROUS PAINTING, OF BOYS SCALING THE WALL OF AN ORCHARD, TWO ON THE LOOK-OUT, TWO CLIMBING THE WALL BY THE AID OF ANOTHER, ANOTHER NEARLY UP TO THE TOP OF A TREE, AND OTHERS STANDING ABOUT. In gilt frame, 18½ in. x 14½ in. Painted on panel.

* A GENUINE SIGNED EXAMPLE OF THIS FAMOUS MODERN FRENCH PAINTER, AND A VERY DELIGHTFUL AND HUMOROUS SPECIMEN. THE WORKS OF HARPIGNIES HAVE BEEN FOR SEVERAL YEARS PAST INCREASING RAPIDLY IN PUBLIC ESTEEM, AS IS EVIDENCED BY THE HIGH PRICES GIVEN FOR EVEN SMALL SPECIMENS, \$750 AND \$1,000 HAVING REPEATEDLY BEEN GIVEN. THE PAINTING WAS ORIGINALLY BROUGHT FROM PARIS BY THE WELL-KNOWN ARTIST W. PARSONS DANA, FROM WHOSE HANDS IT PASSED INTO THOSE OF MR. FALCONER.

514 **HART (WILLIAM).** *Celebrated American Water-Color Painter.* Sketch of a wooded landscape. Very finely executed in charcoal and white. In maple frame, 10½ in. x 13 in.

515 ——— "Broughty Castle, 1857." Finely painted view of the ruined castle, with the broad reach of the Tay to the left, a large fishing boat on the shore beneath the ruins, and numerous figures. In handsome gilt frame, 27½ in. x 20½ in.

516 **HELFF (T.)** Italian woman in National costume, standing in landscape. Finely painted water-color. In frame, 15½ in. x 20½ in.

517 **HILL (JOHN W.)** *Noted New York Painter, made many well-known drawings of this city.* Study of fruit. Neatly painted in water-colors. In frame, 28½ in. x 22½ in.

518 **HILSON (THOMAS).** A pair of clever pencil sketches—landscapes. In neat maple frames, 12½ in. x 11½ in. (2 pieces)

* The artist was the famous early actor who played at the Park Theatre, N. Y., in 1809.

519 **HUBBARD (R. W.)** *American Painter, Member of the National Academy, President of the Brooklyn Art Association, etc.* New Hampshire scenery. Charming and carefully painted lake view, the atmosphere and distance finely expressed. On stretcher, 6½ in. x 12 in.

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- 520 **JAMESON (F.)** View of a sloop caught in a sudden squall; steamer and sailing craft in the distance. Water-color. 4to.
- 521 **KENSETT (J. F.)** *Distinguished American Painter, Member of the National Academy, Exhibitor at the American Art Union, Royal Academy (Lond.), etc.* Autumnal landscape, 1861. In gilt frame, 10 in. x 11½ in.
- 522 ——— “Kearsage Mountain, near Conway, N. H.” Finely painted view, wooded scenery in the foreground, through which is seen the distant mountain. In gilt frame, 23½ in. x 20½ in.
- 523 ——— “The Outskirts of Fontainebleau Forest, 1848.” In gilt frame, 18 in. x 14½ in.
- 524 **LAMB (LADY CAROLINE).** Water-color sketch of a maiden taking pity on Cupid in a snowstorm. Oblong 8vo, in mat.
* Lady Caroline Lamb was the intimate friend of Lord Byron, and interested herself in artistic matters.
- 525 **LAMB DIN (GEORGE C.)** *American Painter, noted for his children-pictures, Exhibitor at the National Academy, etc.* “Motherly Love, 1860.” Full-length figure of a child in a pink dress huddled up in a chair, and nursing a doll. Pretty and carefully painted picture. In gilt frame, 25 in. x 29 in.
- 526 ——— Well-painted picture of a child nursing a cat, with dolls beside her. In gilt frame, 12 in. x 13 in.
- 527 **LAMY (LOUIS).** *Noted French Painter.* Original water-color studies. A man and a woman in Stuart costume; and others. 4to. (5 pieces.)
* SCARCE.
- 528 **LANDSCAPES.** Studies of landscapes, by J. M. Falconer; and others. Oil paintings on stretchers (one framed). (5 pieces.)
- 529 ——— Another lot, rather smaller in size. (7 pieces.)
- 530 **LANG (LOUIS).** *Exhibited at the National Academy, and member of several societies.* Interior of room, twilight. In gilt frame, 15 in. x 13 in.
- 531 **LEUTZE (EMMANUEL).** *Noted Historical Painter, Member of the National Academy, many of whose paintings are in famous collections, the Capitol, etc.* Portrait of John Groesbeck. In gilt frame, 22 in. x 17 in.

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- 532 **LINTON (JAMES D.)** *Distinguished English Water-color Painter.*
Bust of a woman, with mediæval head-dress, and dress trimmed with pearls. Finely painted. In gilt frame, 16½ x 19½ in.
- 533 **LONG ISLAND.** The Old Fordham House, Sag Harbor; The Old Payne Homestead, East Hampton; Washington's Headquarters, Gowanus; The Old Mill, New Lots; Pudding Hill. Paintings by J. M. Falconer on millboard. Folio and 4to. (5 pieces.)
- 534 ——— "Kitchen of Cowenhoven House, New Utrecht, built 1696." Skillfully drawn oil painting by J. M. Falconer, 1877. 15 in. x 10½ in.
- 535 ——— East Hampton, L. I. A pair of charcoal drawings of a field with poultry and hayricks, by J. M. Falconer. In frame, 18½ x 15½ in. (2 pieces.)
- 536 ——— East Hampton, L. I. Kitchen of the house in which the author of "Home, Sweet Home," was born, as in 1868. Carefully painted water-color, by J. M. Falconer, 20½ x 16½ in.
- 537 ——— Various Long Island views, painted on millboard by J. M. Falconer. Various sizes. (20 pieces.)
- 538 **M^CCORD (G. HERBERT).** *Distinguished American Painter.*
View of an old turreted building in an English country town. Finely painted. Unmounted, 9¼ x 6¼ in.
- 539 **MATTESON (T. H.)** *Celebrated American Painter.* The original sketch in oils for his famous painting "The Spirit of '76." In gilt frame, 8 in. x 7 in.
- 540 ——— "PLANTING THE FIRST LIBERTY POLE." LARGE PENCIL DRAWING, VERY FINELY EXECUTED, WITH NUMEROUS FIGURES. In maple frame, 22½ in. x 24 in.
- 541 ——— "Crying Forfeits." Genré painting by this famous artist. In gilt frame, 15 in. x 12 in.
- 542 **MICHEL (ERNEST B.)** *Celebrated French Painter, pupil of Cabanel, exhibited at the Salon, etc.* "Roman Contadino." Full-length figure of a Roman peasant in national costume, seated, playing on a mandoline, to the right a table on which is a jug, a glass with liquor in it, and some onions. Carefully-executed painting by this noted artist, 1859. In gilt frame, 20½ in. x 24 in.
- 543 ——— "Italian Women at Mass." (Requires touching up.) In gilt frame, 19 in. x 17 in.

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- 544 **MISCELLANEOUS.** A large collection of original pencil and pen-and-ink sketches, water-colors, etc. About 200 pieces. (As a lot.)
- 544 **MISCELLANEOUS PAINTINGS.** A Balaklavan Incident, by Edward White; Landscape in water-colors, unsigned. In gilt frames. (2 pieces.)
- 546 ——— Clever water-color of a street character, by A. H. Taylor; Pencil Sketch of a woman reading, by E. J. Whitney. Large pictures, in frames. (2 pieces.)
- 547 ——— Portrait of a man; Revolutionary battle scene; Clever study of a woman in a white dress. On stretchers. (3 pieces.)
- 548 ——— The Philosopher, water-color by H. W. Herrick, 1865; Landscape in water-colors, unsigned; Original pencil sketch of a boy's head, by S. J. Guy. Framed. (3 pieces.)
- 549 ——— Finely painted water-color of an Arab in burnous, etc., unsigned; Forest scene, in oil, unfinished; Clever charcoal sketch of a foggy night in winter. Framed. (3 pieces.)
- 550 ——— Portrait of Edwin White, by himself, in pencil; two water-colors, a marine view and a French mill; clever pencil sketch of two negroes. Framed. (4 pieces.)
- 551 ——— Water-color view by J. J. Glasgow; Study of a man's head, in oil, by F. A. Chapman; "Jerry," an old man smoking, oil, unsigned; Landscape, night effect, in charcoal, unsigned. Framed. (4 pieces.)
- 552 ——— Palais Royal, Paris, water-color by J. M. Falconer; Oil painting of a woman on a bed, reading; and others. Framed. (5 pieces.)
- 553 ——— Friar Tuck, after Liversseege, by J. M. Falconer; Near Genesee, 1863, water-color; and other small paintings, in frames. (6 pieces.)
- 554 ——— Various water-colors, oil paintings, sketches, etc., by J. M. Falconer and others. (3 damaged.) In frames. (9 pieces.)
- 555 **MISSOURI.** "Home in Missouri." Water-color drawing of small farm house on the border of a stream, by J. M. Falconer. Oblong folio. 1856.
- 556 **MOORE (THOMAS).** *Poet.* House on Schuylkill River, near Philadelphia, where Thomas Moore resided, as it was in 1864. Water-color drawing by J. M. Falconer. Oblong 4to, mounted.

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- 557 **MORAN (EDWARD).** *Noted Painter, exhibited at many exhibitions and galleries.* Leatham Common, England (near Liverpool). Sepia drawing. Oblong folio. Finely executed. 1864.
- 558 ——— Marine View. Water-color drawing. Oblong 8vo. 1869.
- 559 **MORAN (THOMAS).** *Noted American Painter.* "Autumn Morning at Absecom, N. J., 1859." In gilt frame, 16½ in. x 14 in.
- 560 **MORSE (PROF. SAMUEL F. B.)** *Distinguished Electrician and Painter.* Bust portrait of Joseph Gales, editor and proprietor of "The National Intelligencer." Painted in 1821. In gilt frame, 19 in. x 10½ in.
- 561 **MOUNT (WILLIAM S.)** *Noted early American Painter.* "Peach Blossoms." A delicately-painted study. With presentation inscription on back. In gilt frame, 10¼ in. x 11½ in.
* Exhibited at the National Academy in 1869.
- 562 ——— "Mischievous Drops, 1857." A girl about to drop some cherries into the mouth of a sleeping boy. Carefully painted. In gilt frame, 16 in. x 19½ in.
- 563 **MULLER (KARL).** *Sculptor.* Study in oils of the head of a cock. In gilt frame, 12 in. x 11½ in.
- 564 **N**EBRASKA. Sunset on the Platte River. Water-color drawing by J. M. Falconer. Oblong folio, in mat. 1876.
- 565 **NEW HAMPSHIRE.** "Top of Mt. Washington, 1855." Water-color by J. M. Falconer. In gilt frame, 32 in. x 24½ in.
- 566 ——— "Lake Sebago, 1860." Painting, on tile, by J. M. Falconer. In frame, 9½ in. x 9½ in.
- 567 **NEW JERSEY.** Various views of places, studies from Nature, etc. Painted on millboard by J. M. Falconer. (About 40 pieces, as a lot.)
- 568 ——— "Deserted House, Madison, N. J., in 1886, originally built by the Butler family of South Carolina, in the 17th Century." Clever oil painting. In gilt frame, 29 in. x 24 in.
- 569 ——— "December Noon, Snake Hill, N. J., 1851." Water-color painting by J. M. Falconer. In frame, 29 in. x 21 in.
- 570 ——— Hackensack Marshes at half-past seven P.M. Water-color drawing by J. M. Falconer. Oblong folio, in mat. 1851.

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- 571 **NEW JERSEY.** Hackensack Marshes at 8.15 P.M. Water-color by J. M. Falconer. 4to, in mat.
- 572 ——— Old House, built 1710, occupied during the Revolution by the Pastor of George Washington. Painted by J. M. Falconer. In gilt frame, 20 in. x 16 in.
- 573 ——— Hoboken Meadows. Water-color drawing by J. M. Falconer. Oblong folio. 1852.
- 574 **NEW YORK CITY.** East River, near 23d Street. Water-color drawing by J. M. Falconer. Folio, in mat. 1876.
- 575 ——— View, in 1851, of the house in which the second part of *Salmagundi* was published. Water-color by J. M. Falconer. In gilt frame, 21½ in. x 18½ in.
- 576 ——— "Corner of Grand and Mott Sts., 1883." Charcoal drawing by J. M. Falconer. With mat, 18 in. x 14¾ in.
- 577 ——— Night from a City Window. Water-color. Folio in mat.
- 578 ——— City Twilight. View looking over housetops towards the North River, with the setting sun. Water-color painting by J. M. Falconer, 1861. In frame, 32 in. x 25 in.
- 579 ——— Chatham St., April, 1855. Water-color drawing by J. M. Falconer, showing a snowstorm. Folio.
- 580 ——— "Foggy Morning off the Battery." Water-color drawing, unsigned. Folio, in mat.
- 581 ——— View of Water Street, corner Peck Slip. Water-color drawing by J. M. Falconer. Folio, in mat. 1888.
- 582 **NEW YORK STATE.** Studies from Nature, and views of places. Painting, by J. M. Falconer, on millboard. (About 30 pieces, as a lot.)
- 583 ——— The Old Mill, Sleepy Hollow, N. Y. Finely-executed water-color by J. W. Hill. 4to.
- 584 ——— "Coney Island, 1876." Painted on tile. In frame, 9½ in. x 9¾ in.
- 585 ——— **NEWBURGH.** Old Gun at Washington's Headquarters, Newburgh, N. Y. Painted by J. M. Falconer, 1860. In gilt frame, 10 in. x 7 in.
- 586 ——— At Coney Island, 1866. Water-color sketch. In frame, 14 in. x 15½ in.

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- 587 **NEW YORK STATE.** Circular water-color landscape, looking over the Hudson, with the Palisades in the background. In gilt frame, 21 in. diameter.
- 588 ——— **FORT RENSSELAER, CANOJOHARIE, N. Y.** Finely-painted view by J. M. Falconer. On card (slightly cracked near the margin). 15¼ in. x 11 in.
- 589 ——— “Sunrise at Clifton Park.” Water-color drawing by J. M. Falconer. Oblong folio, in mat.

590 **PARSONS (CHARLES).** *Distinguished American Painter, exhibited at the Society of Painters in Water-Colors, at the National Academy, etc.* Marine view, with a round fort on shore to left, shipping in the water. Very cleverly painted, 1857. In gilt frame, 15¾ in. x 11 in.

591 ——— “The Beach, near Swampscott, 1885.” Charming scene of a wreck on shore, the beach bounded by low hills covered with autumnal foliage. In frame, 17 in. x 12½ in.

592 ——— Fine water-color of a coast scene, stormy weather. Painted 1855. In gilt frame, 22 in. x 14½ in.

593 **PEEL (JAMES).** “NEAR HOUGHTON, ENGLAND, 1848.” WOODLAND SCENE, TO THE LEFT A TRACK, ALONG WHICH SOME COWS AND SHEEP ARE ADVANCING, A COUNTRY BOY OPENING A SWING GATE; TO THE RIGHT A PLACID STREAM, OVER WHICH A LARGE TREE HANGS. VERY FINELY PAINTED. In gilt frame, 32 in. x 23½ in.

594 **PEELE (JOHNT.)** *Noted American Painter.* “A Mother and Child.” Welsh study. Finely-painted and characteristic study of the subject for which he was distinguished. Unmounted, 24 in. x 18 in.

595 ——— “SPRING FLOWERS, 1860.” A CHILD IN A WHITE DRESS, WITH PINK CLOAK, HOLDING IN HER LAP WILD FLOWERS SHE HAS BEEN GATHERING, SYLVAN LANDSCAPE IN THE BACKGROUND. VERY FINELY PAINTED. In handsome gilt frame, 39½ in. x 34½ in. MM

* A charming example.

596 ——— “The Mountain Maid.” Charming painting of a child drinking from a rustic fountain. Well executed. In gilt frame, 33 in. x 39 in.

597 ——— “Children in the Wood, 1850.” In gilt frame, 22½ in. x 19½ in.

598 ——— Fine charcoal sketch of a girl seated. With presentation inscription, 1869. In maple frame, 20½ in. x 16½ in.

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- 599 **PHILADELPHIA.** Water-color drawing of the house where Robert Fulton served his apprenticeship, No. 121 South Second St. Folio, in mat. 1862.
* Painted by J. M. Falconer.
- 600 ——— Another of the same. In frame, 15 in. x 22 in.
- 601 ——— Robert Fulton's House, Philadelphia, Jan., 1883. Water-color by J. M. Falconer. In frame, 15 in. x 22 in.
- 602 ——— Old Horse Market, corner N. 15th and Brandywine Sts. Painted by C. F. Blauvelt, N.A. In gilt frame, 11 in. x 10 in.
- 603 ——— Fine water-color—"Independence Hall"—of the building where Jefferson wrote the Declaration of Independence. Painted by J. M. Falconer, 1854. (The building was destroyed by fire Nov., 1854.) In gilt frame, 21 in. x 28 in.
- 604 **PITT (WILLIAM).** *English Painter.* "Old Cottages, Tintern, England, from a sketch made on the spot in 1849." Finely painted. The old rustic cottages in the foreground, mountains in the background, with a country wagon and figures. In gilt frame, 31 in. x 24 in.
- 605 **PITTSBURG.** "Part of the Barracks built by the British Forces under Colonel Boquet at Fort Pitt (1764) as it was in Jan., 1854." Water-color by J. M. Falconer. In gilt frame, 21 in. x 29 in.
- 606 ——— Another painting of the same in oil colors, by J. M. Falconer. In gilt frame, 15 in. x 18 in.
- 607 **POINGDEXTRE (C. H.)** Finely-painted study of a Fox's head. Painted at Rome, 1860. On stretcher, 9 in. x 9¼ in.
- 608 **PORTRAITS AND STUDIES.** Washington, after Gilbert Stuart; Rev. Francis Asbury; and other portraits and studies. Paintings on millboard and card, unsigned. Large folio and 4to. (8 pieces.)
- 609 **PROUT (SAMUEL).** ENGLISH COAST SCENE. DRAWING IN SEPIA OF A LOW SANDY BAY, WITH A FISHING BOAT COMING ASHORE, MOUNTAINS IN THE DISTANCE. VERY FINELY EXECUTED. In old frame, 17½ in. x 15½ in.
* By one of the greatest of the English School of water-color painters. Highly praised by Ruskin for his work.

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- 610 **PROUT (SAMUEL).** SCOTCH CROFTERS' COTTAGES. VERY FINELY-EXECUTED WATER-COLOR, PAINTED 1824. THATCHED COTTAGES, AT THE DOOR OF ONE OF WHICH IS SEATED A PEASANT. EXCELLENT SPECIMEN OF THIS FAMOUS PAINTER. In gilt frame, 31 in. x 22 in.
- 611 **PURCELL (E., JUNR.)** "Richelieu Meditating, 1846." In gilt frame, 14 in. x 16 in.
- 612 **QUEBEC.** Prescott Gate, Quebec. Carefully-executed painting by J. M. Falconer, 1850. In gilt frame, 18 in. x 22 in.
- 613 **RANNEY (WM).** "A Bad Egg." Original oil painting. In gilt frame, 15 in. x 17 in.
- 614 **ROSSITER (THOMAS P.)** *American Painter, Member of the National Academy, etc.* Pretty painting of a young lady sitting at a piano, carefully executed. In gilt frame, 17½ in. x 16 in.
- 615 **RYDER (P. P.)** *Distinguished American Painter.* "Emma Franklin." Portrait of a Child. Very finely executed. In handsome gilt frame, 14 in. x 15½ in.
- 616 ——— "Sweet Sixteen." Charming painting of a Girl, finely finished. In gilt frame, 14½ in. x 15½ in.
- 617 ——— Study in oils of a woman's bust, with white cloak and white hood. Carefully executed. In gilt frame, 12½ x 13 in.
- 618 **S AUNIER (OCTAVE).** Landscape, view of a canal at a lock, with a village beyond, autumnal foliage on the trees. Very finely executed. In frame, 17½ x 15 in.
- 619 **SMALLWOOD (W. F.)** Water-color drawing. Scene in Normandy. Mounted on folio sheet. 1832.
- 620 **STEINLE (EDUARD).** *Noted German Painter.* "The Lion Hunters," Arabs in native costume, hunting, five figures. Finely painted. On stretcher, 11½ x 9 in.
- 621 **T HORN (C.)** *English Painter.* Two water-colors of Children-scenes. One framed. (2 pieces.)
- 622 **THWAITES (W. H.)** *Pupil of David Cox.* "Welsh Scenery." Water-color drawing.

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- 623 **UNGER (WILHELM).** *Noted German Painter.* Marine view, Italian, in water-colors. In frame, 9 in. x 6½ in.
- 624 **UNSIGNED PAINTINGS.** Finely-painted portrait of an old woman, with black handkerchief on head. In gilt frame, 13 in. x 15 in.
- 625 ——— Carefully-executed oil painting. Landscape, with a lake and mountains, and hunter's camp, sunset sky. On stretcher, 18 in. x 10 in.
- 626 ——— "The Cornfield." Finely-executed water-color. A cornfield, with harvesters at work, surrounded by oak trees, between which is seen the top of a Jacobean castle. In neat frame, 33 in. x 23.
- 627 ——— Landscape. Clever water-color. In gilt frame, 18 in. x 15½ in.
- 628 ——— Full-length study of a man carrying a burden. In old bronze and plush frame, 19½ in. x 24½ in.
- 629 ——— "Clearing Up after a Thunderstorm." Nicely-painted water-color. In gilt frame, 21 in. x 15¼ in.
- 630 ——— Panel painting of a cottage interior, a man seated, chastising a dog, and two children. 8½ in. x 10 in. In handsome gilt frame.
- 631 ——— Portrait of a man. On stretcher. 19½ in. x 22½.
- 632 ——— Tropical landscape after a storm, lurid sky. In gilt frame, 22½ in. x 16 in.
- 633 **VAN BEEST (A.)** Marine view, entrance to a harbor, finely painted in water-colors. In gilt frame, 27 in. x 21 in.
- 634 **VIBERT (J. G.)** *Celebrated French Painter.* WATER-COLOR PAINTING OF A MAN IN FANCY COSTUME, CARRYING A STANDARD, THICK WOODS BEHIND. 5¼ x 8¼.
* Signed water-colors of this modern French master of coloring are seldom met with, and even small drawings have sold for very high prices.
- 635 **VICKERS (H.)** "Near Henley-on-Thames." Finely painted landscape. In gilt frame, 21 in. x 15 in.
- 636 **VIEWS.** Original paintings by J. M. Falconer on millboard. (30 pieces, as a lot.)
- 637 ——— Coney Island, 1883. Water-color by J. M. Falconer. In neat frame, 22½ in. x 17½ in.
- 638 **VIRGINIA.** "Bi-centennial houses at Norfolk, Va." Finely-painted water-color by J. M. Falconer. In frame, 32½ in. x 25½ in.

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- 639 **WALDO (SAMUEL L.)** *Early American Portrait Painter.* M 104
“Old Pat, the Independent Beggar.” Panel painting, in old gilt frame. 21 in. x 26½ in.
* A. B. Durand engraved this portrait, the first he executed from a painting. The Boston Athenæum has a copy of this painting, which they assert is the original. The late J. M. Falconer was an intimate friend of Durand, and they mutually presented and exchanged paintings and engravings. It is therefore within a reasonable probability that this is the original painting, and that in the Boston Athenæum merely a replica. It bears every appearance of age and genuineness.
- 640 **WARREN (A. W.)** *American Painter.* Street scene, 6th Avenue, 9th and 12th Wards, 1862. In gilt frame, 8 in. x 9 in.
- 641 ——— “Noontime on the Beach, Canarsie, 1869.” Framed, 12½ in. x 8½ in.
- 642 ——— “The Old Jigger at Mount Desert Island, 1856.” Finely-executed painting of a two-masted ship on shore, stormy sea in the background. In gilt frame, 18½ in. x 21½ in.
- 643 ——— “The Belle of the Bay, 1862.” Yachting scene. In gilt frame, 12 in. x 10 in.
- 644 **WATER-COLORS.** Scotch view, burn at sunset. Very finely executed. 5 in. x 7 in. Unsigned.
- 645 ——— Carefully-executed painting, unsigned, of an Italian scene, with rustic bridge and foliage-covered rocks behind, the sea in the distance. 17½ in. x 11½ in.
- 646 ——— Drawings by B. F. Childs, Wm. Hart, and others. (8 pieces.)
- 647 ——— Drawings by Wm. Hart, Edwin White, and others. (10 pieces.)
- 648 ——— Drawings by A. W. Warren, S. J. Guy, and others. (10 pcs.)
- 649 ——— Drawings by J. W. Hill, Minard Lewis, and others. (10 pcs.)
- 650 ——— Water-color paintings by various artists. Mostly folio and 4to. About 40 pieces. (As a lot.)
- 651 ——— Water-color paintings by various artists. 4to and smaller. About 100 pieces. (As a lot.)
- 652 **WELCKER (A.)** “The Kitchen Maid, 1854.” In gilt frame, 13 in. x 15 in.
- 653 **WERNER (OTTO).** “In the Fields, 1858.” Children in a field gathering turnips, with geese beside them. Carefully painted. In gilt frame, 15½ in. x 13 in.
- 654 ——— “A Lecture on the Globe.” Humorous painting of children in an attic, with a globe of the world, which one of them is explaining. In gilt frame, 15 in. x 12 in.

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- 655 **WHITE (EDWIN).** *Distinguished American Painter, noted for his historical paintings.* Interior with two figures—a man and a woman in Puritan costumes. Carefully executed with fine coloring. In handsome gilt frame, 10 x 11 in.
- 656 ——— “The Quiet Scene.” Small oil painting, mounted. 8vo. New York: *Sketch Union*, 1846.
- 657 ——— “Interior of a Prison,” with the figure of a prisoner sitting with his head bowed on his hands, a full-length female figure standing beside him pointing upward. Painted in 1846. Finely executed. In gilt frame, 14½ in. x 18½ in.
- 658 ——— Study of a Monk with a large book, in chamber with purple hangings. In gilt frame, 14 in. x 16¼ in.
- 659 ——— “An Act of Mercy.” Sepia drawing. 4to, mounted. New York: *Sketch Union*, 1847.
- 660 ——— “When I was Young” (Coleridge). Water-color study for the painting at West Point. Small 4to, mounted.
- 661 ——— “Study of a Woman in a Red Cloak”; Historic Scene; Chesapeake Bay Boat (water-color). 2 in frames. (3 pieces.)
- 662 **WHITTRIDGE (T. W.)** “Kanawha Scenery, 1846.” In gilt frame, 11 in. x 12 in.
- 663 **WHITTREDGE (WORTHINGTON).** *American Painter, President of the Academy of Design, 1874, etc.* “The Escape of Arnold.” Landscape, looking across the Hudson, with masses of brightly-colored foliage, ship in the river, Arnold in the foreground galloping down the path. Painted in 1862. 17 in. x 12½ in.
- 664 ——— “Westphalian Cottage, Interior.” In gilt frame, 12½ in. x 14½ in.
- 665 ——— Interior of a Westphalian Cottage.” Large view, showing the whole extent of the ground floor, with the fire, a woman, goats, etc. Finely painted. In gilt frame, 24½ in. x 21½ in.
- 666 **WINDSOR CASTLE.** Garter Tower. Water-color painting by J. M. Falconer. Folio, mounted. 1852.
- 667 **WOTHERSPOON.** “John Knox’s House, Canongate, Edinburgh.” Fine painting by Wotherspoon. In gilt frame, 30 in. x 26 in.
- 668 **YEWELL (G. H.)** *American Painter, pupil of Couture.* A boy sitting in a chair, with hat in hand. Painted 1865. In gilt frame, 10½ in. x 11½ in.
- 669 **FRAMES.** Five gilt frames, one oval. (As a lot.)
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